

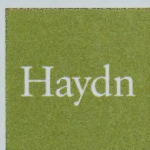


2007-2008

193rd SEASON



AND



SOCIETY

®

Inspired ORCHESTRA
Rousing CHORUS



SIR ROGER NORRINGTON

Artistic Advisor

GRANT LLEWELLYN

Principal Conductor

CHRISTOPHER HOGWOOD

Conductor Laureate



The best collection of antique oriental rugs anywhere.



Landry & Arcari

LandryandArcari.com

Trusted Since 1938

ANTIQUE AND NEW ORIENTAL RUGS ❖ CUSTOM TIBETAN RUGS ❖ FINE WOOL CARPETING

VISIT ONE OF OUR SHOWROOM LOCATIONS:

333 Stuart St. Boston - 617-399-6500 ❖ 63 Flint Street, Salem MA - 800-649-5909



Top left: JF3243 - Mahanaran Sarouk - 10.5 x 19.6 - c.1915
Bottom left: JF3246 - Gol Farang Bidjar - 10.5 x 18.1 - c.1890



Top right: JF2690 - Tree of Life, Lavar Kirman - 9.3 x 17.8 - c.1900
Bottom right: 20454 - Mahajan Sarouk - 17.2 x 26.6 - c.1915

Classical Masters

HANDEL AND HAYDN SOCIETY

- 3 Message from Rachel King**
- 5 Board of Governors/Overseers**
- 7 General Information**
- 9 Concert Program**
- 11 Program Notes**
- 15 Artist Profiles**
- 16 Orchestra Roster**
- 17 Upcoming Concerts**
- 19 Educational Outreach**
- 21 Contributors**
- 28 Coda**
 - A conversation with Christopher Krueger, flute

Cover Photos by Stu Rosner



A great nation
deserves great art.



P A S S I O N

It's at the heart of their performance. And ours.



Each musician reads from the same score, but each brings his or her own artistry to the performance. It's their passion that creates much of what we love about music. And it's what inspires all we do at Bose. That's why we're proud to support the performers you're listening to today.

We invite you to experience what our passion brings to the performance of our products. Please call or visit our website to learn more – including how you can hear Bose® sound for yourself.

1-800-444-BOSE

www.Bose.com

BOSE
Better sound through research®



WELCOME TO THE CONCERT!

Dear Friends,

When Christopher Hogwood became Artistic Director of the Handel and Haydn Society in 1986, he transformed the group into a world-renowned period-instrument orchestra and chorus. We are pleased to welcome Chris back tonight, along with another performer familiar to this hall: James Sommerville, Principal Horn of the BSO. He trades his modern instrument for a natural horn, the instrument for which Mozart and Haydn would have written the horn concerti you hear tonight.

On April 5, another Handel and Haydn performance will take place on the stage of Symphony Hall—this time given by the Youth Chorus of our Vocal Apprenticeship Program. Made up of youngsters in grades 5–8, the Handel and Haydn Youth Chorus is one of only four children's groups invited to perform that day in WCRB's "Cartoon Festival." This invitation not only speaks to the quality of our apprentices' singing, but also provides just the kind of opportunity that Handel and Haydn Society's Educational Outreach Program offers young singers, who otherwise have little or no access to the performing arts.

Over 23 years, our education program has given thousands of children in the greater-Boston community the chance to learn and to grow through singing. I invite you to support this award-winning program by making a donation to the 2007-2008 Annual Fund. Your gift will provide children with musical experiences to last a lifetime, and will visibly sustain the superb music-making you hear on stage.

Please visit our website to make a donation at www.handelandhaydn.org/contribute, or stop by one of the subscription tables in the Symphony Hall lobby tonight. On behalf of Handel and Haydn Society musicians, board and administration, and schoolchildren—thank you for your support.

Rachel King
Director of Development



CELEBRATING 50 YEARS

Boston Youth Symphony

ORCHESTRAS

Federico Cortese, Music Director

BOSTON YOUTH SYMPHONY

Federico Cortese, Conductor

Yo-Yo Ma, CELLO

DVOŘÁK Symphony No. 8

DVOŘÁK Cello Concerto in B minor

"BYSO has earned a reputation for excellence"

- THE BOSTON GLOBE

Call today to purchase your tickets!

(617)-266-1200

www.BYSOweb.org

May 18, 2008 at 3 pm

Symphony Hall

The 2007-2008 50th anniversary season is presented by JPMorgan Chase & Co.

Photos by Michael Lynch and Stephen Danelian

MUSICA SACRA

MARY BEEKMAN
ARTISTIC DIRECTOR

ALL AT

First Church
Congregational,
11 Garden Street,
Cambridge, MA

FREE PARKING FOR
ADVANCE TICKETS
details at web site

MUSICA SACRA,
P.O. Box 381336,
Cambridge, MA
02238-1336
617-349-3400
www.musicasacra.org

"The ensemble is known for its pure, balanced tonal quality, superb intonation and diction, and expressive flair through repertoire ranging from the 14th century to hot-off-the-press."

- THE BOSTON GLOBE

Musica Sacra 2007-2008 Season

SATURDAY, DECEMBER 1, 2007, 8:00 PM

J.S. Bach's *Magnificat* and *Cantata 191: Gloria in excelsis Deo*

Start your Christmas season with the sweeping choruses and dramatic arias of two Bach masterpieces! Our evening concludes with an audience sing-a-long of favorite choruses from Handel's *Messiah*. Post-concert reception for all donors.

SATURDAY, JANUARY 12, 2008, 8:00 PM

Blow, Thou Winter Wind!

Morton Lauridsen's *Mid-Winter Songs*, Earl Kim's *Some Thoughts on Keats and Coleridge*, and works of Edward Elgar, Randall Thompson, and others.

SATURDAY, MARCH 29, 2008, 8:00 PM

Vox Populi: Choral Works from Folk Music of the World

Ariel Ramirez's stunning *Missa Criolla* and other works from classical music's encounter with folk traditions. Post-concert reception for all audience members.

SATURDAY, JUNE 7, 2008, 8:00 PM

Summer Nights on the Water

Carissimi's Baroque cantata *Jonah*, African-American spirituals and works of Gorecki, Brahms, Whitacre and Delius.

Handel and Haydn Society

Board of Governors

Todd H. Estabrook, Chairperson

Deborah S. First, Vice Chair
Nicholas Gleysteen, Vice Chair
Karen S. Levy, Vice Chair
Mary B. Nada, Vice Chair

Susan M. Stemper, Vice Chair
Joseph M. Flynn, Treasurer
Winifred I. Li, Secretary

Amy S. Anthony
Patricia Collins
Julia D. Cox
Willma H. Davis
Todd H. Estabrook
Deborah S. First
Joseph M. Flynn
John W. Gerstmayr
Stephanie JL Gertz
Nicholas Gleysteen
John W. Gorman
Eugene E. Grant
Roy A. Hammer

Elma S. Hawkins
Benjamin Kincannon
David H. Knight
Brenda Marr Kronberg
Kipton C. Kumler
Karen S. Levy
Winifred I. Li
Laura M. Lucke
Walter Howard Mayo III
Barbara E. Maze
Mary B. Nada
Timothy C. Robinson
George S. Sacerdote

Holly P. Safford
Robert H. Scott
Michael S. Scott Morton
Susan M. Stemper
Catherine Taylor
Wat H. Tyler
Elizabeth P. Wax
Kathleen W. Weld
Janet P. Whitla
Jane Wilson
Ronald N. Woodward
Christopher R. Yens

GOVERNORS EMERITI

Leo L. Beranek

Jerome Preston, Jr.

Rawson L. Wood

Board of Overseers

William F. Achtmeyer
F. Knight Alexander
Martha Hatch Bancroft
Afarin O. Bellisario
Julian Bullitt
Edmund B. Cabot
Barbara D. Cotta
Elizabeth C. Davis
Thomas B. Draper
Howard Fuguet

Peter T. Gibson
Arline Ripley Greenleaf
Mary Dalton Greer
Suzanne L. Hamner
Anneliese M. Henderson
Lois Lowry
Patricia E. MacKinnon
Peter G. Manson
Betty I. Morningstar
Richard Ortner

Winifred B. Parker
Judith Lewis Rameior
Brenda Reny
Alice E. Richmond
Michael Fisher Sandler
Robert N. Shapiro
Jeffrey S. Thomas
Rya W. Zobel

Address: Horticultural Hall • 300 Massachusetts Avenue • Boston, MA 02115

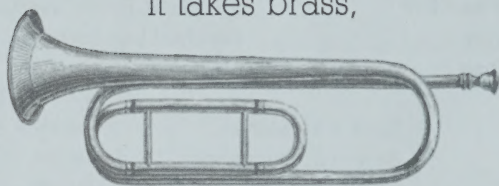
Web: www.handelandhaydn.org

Administrative Phone: 617 262 1815

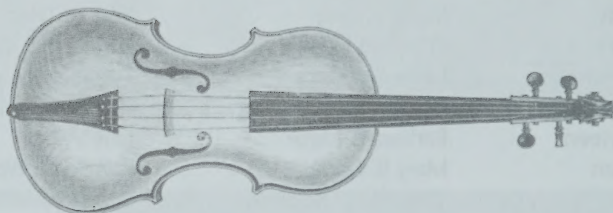
Email: info@handelandhaydn.org

Box Office Phone: 617 266 3605

To keep the
Handel and Haydn
Society in business,
it takes brass,



pluck



and some real bravissimo.



If you're wondering how this remarkable organization continues to prosper after 193 years, it's due to the loyalty of patrons like you and the support of companies like Brookline Bank. We're proud to be the official sponsor of the 2007-2008 season of the Handel and Haydn Society. Visit any of our 16 Greater Boston locations and see how we can help you prosper.

Brookline Bank That's how.

Visit any of our 16 Greater Boston locations to see why we were recently voted the best community bank in Greater Boston. 877-668-2265 BrooklineBank.com

Handel and Haydn Society

A chorus and period-instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of historical performance, a revelatory style that uses the instruments and techniques of the time in which music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Now under the dynamic leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, Handel and Haydn is widely known through its local subscription concerts, touring, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Educational Outreach Program has fostered the knowledge and performance of classical music among young people in under-served schools and communities. In the 2007-08 school year, the Outreach Program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

ARTISTIC TEAM

Sir Roger Norrington, Artistic Advisor
Grant Llewellyn, Principal Conductor
Christopher Hogwood, Conductor Laureate
John Finney, Associate Conductor/Chorusmaster
The Cabot Family Chorusmaster Chair

Vocal Apprenticeship Program Conductors

Lisa Graham
Joseph Stillitano
Heather Tryon

ADMINISTRATION

Marie-Hélène Bernard, Executive Director & CEO

Artistic and Education

Robin L. Baker, Director of Education
Michael E. Jendrysik, Artistic Services Manager
Jesse Levine, Librarian/Personnel Manager

Development

Rachel C. King, Director of Development
Emily Yoder, Annual Fund Manager
Lisa Bryington, Manager of Institutional Giving
and Special Projects
Carla Ramlal, Manager of Research,
Database and IT

Marketing and Audience Services

Brian R. Stuart, Director of Marketing
Kait O'Neal, Marketing Associate
Sam Levitt, Group Sales Coordinator
Sue D'Arrigo, Audience Services Manager
Samantha Basso, Box Office Assistant
José Cuadra, Box Office Assistant

Finance and Administration

John Young, Director of Finance
& Administration
Janet Touzos, Accounting Assistant

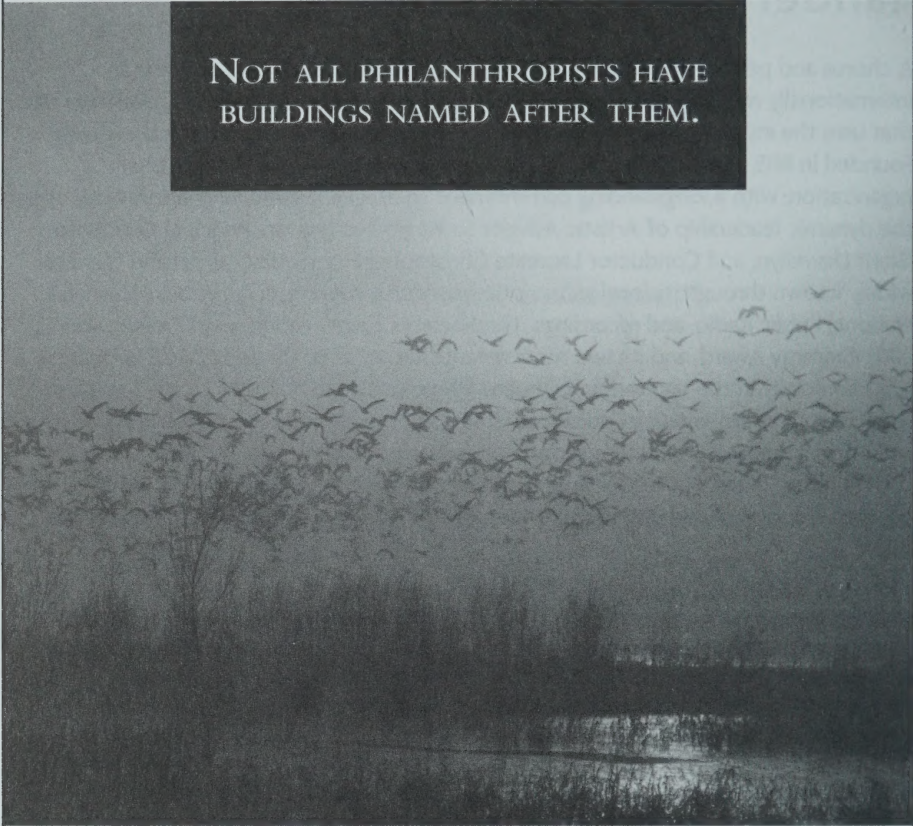
Interns

Christine Duncan
Daniel Gostin
Erica Keith
Jennifer Norman
Amanda Simeone

Casner & Edwards, LLP, Of Counsel
Howland Capital Management, Inc.
Tsoutsouras & Company, P.C., Auditors
Nina Berger, Media Relations Consultant

DEPOSIT AND CASH MANAGEMENT • RESIDENTIAL MORTGAGE
INVESTMENT MANAGEMENT • COMMERCIAL BANKING

NOT ALL PHILANTHROPISTS HAVE
BUILDINGS NAMED AFTER THEM.



Philanthropic giving is always welcome, regardless of what form it takes. Boston Private Bank & Trust Company's **Donor Advised Fund** is a simple and flexible tool that makes charitable giving easier than ever. It enables you to set aside funds and recommend grants to qualified nonprofit organizations according to your interests and on your timetable, all while realizing a tax benefit. It is just one of the ways we make the connections that count—connections to the financial expertise you need, and a personal connection that goes far beyond the sum of our transactions.

BOSTON PRIVATE BANK
& TRUST COMPANY

Please contact Richard MacKinnon, Senior Vice President, at (617) 912-4287
or rmackinnon@bostonprivatebank.com
www.bostonprivatebank.com

Investments are not FDIC insured, have no Bank guarantee, and may lose value.

Program

2007-2008 Season

Friday, March 7, 8.00pm

Sunday, March 9, 7.30pm

Symphony Hall, Boston

Christopher Hogwood, conductor

James Sommerville, horn

Symphony No. 25 in G Minor, K.183
Allegro con brio • Andante
Menuetto • Allegro

Wolfgang Amadé Mozart
(1756-1791)

Horn Concerto No. 1 in D Major
Allegro • Adagio • Allegro

Franz Joseph Haydn
(1732-1809)

—INTERMISSION—

Horn Concerto in E-flat Major, K. 370b + K.371
[Allegro] • Rondeau: Allegro
Completion by Robert Levin

Mozart

Symphony No. 88 in G Major
Adagio – Allegro • Largo
Menuetto: Allegretto • Finale: Allegro con spirito

Haydn

The program runs for approximately two hours, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.



We take the same approach to investment advice.

At Fiduciary Trust, we only build investment plans one way; by custom designing them to meet your individual needs. And with our open architecture approach we're not limited to an existing set of investment products, giving us the freedom to construct your plan in ways that few firms can.

Personalized attention. Personalized investments. That's our blueprint for success. To learn more, call Gren Anderson at 617-574-3454 or visit us at fiduciary-trust.com

FIDUCIARYTRUST

Managing Investments for Families since 1885

Investment Management • Estate and Financial Planning
Corporate Trustee • Estate Settlement • Family Office Services

Program Notes

Classical Masters: Mozart and Haydn



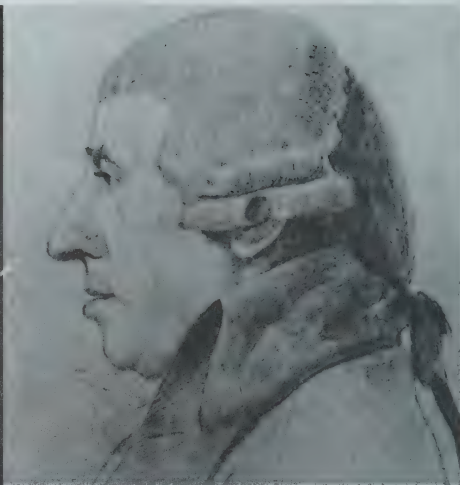
The major orchestral forms in the Classical Era are the concerto and the symphony, which grew out of different traditions and require, to some degree, different skills from the composer. The function of the concerto is to make an independent figure, a star, of the soloist. Of course this could happen with the change in sound from orchestra to solo, but a favorite way would be for the soloist to introduce some themes that the orchestra does not get to play. Composers who had an easy flow of melodic invention thrived on the concerto. Moreover, these compositions were often intended for the composer himself for his own performances. For all these reasons, Mozart has been regarded as a more “natural” concerto composer than Haydn, who nonetheless wrote some wonderful concertos.

The symphony, on the other hand, grew out of the Italian opera overture, detached from its theatrical moorings and moved to concert performances. Symphonic development favored the careful and logical shaping of a limited number of musical ideas, and even these were often closely related to one another. The essence of the symphony's sonata form was harmonic. Melody served to point up the harmonic shape, but even symphonic movements with only a single theme (like some of Haydn's) worked because of the way the harmony created the adventure of the piece. And for this reason, Haydn has been hailed as the more significant symphony composer, despite the very high regard in which Mozart's symphonies are held.

The present program showcases these two friends in both forms. The works span over three decades of a period of rapid development of the new classical style.



Wolfgang Amadé Mozart



Franz Joseph Haydn

Haydn's Concerto in D for horn and orchestra (Hob. VIII:3) comes from 1762, when the 30-year-old composer was very busy in the Eszterházy establishment. The intensity of his activity can be judged from the fact that on the final page of his manuscript score, he entered the instrumental lines in the wrong order. When he realized his mistake, he wrote an explanatory note on the page: "Written in my sleep."

Horn players in the 18th century specialized in either high or low tessitura; "high" players would be first hornists, "low" players would be second hornists.

The identity of the player for whom Haydn wrote the concerto is not absolutely certain. Horn players in the

18th century specialized in either the high or low tessitura; "high" players would be first hornists, "low" players would be second hornists. (Indeed, so common was this arrangement that when Beethoven called for three horns in his "Eroica" Symphony, he made a point of noting that the third horn part called for a player who could manage both aspects of traditional horn performance.)

Haydn's early concertos (such as the Cello Concerto in C, from about the same period) tend to retain the beat-marking rhythm that is a holdover from the Baroque concerto, yet Haydn also made virtuoso demands on his soloist, especially in the last movement.

Mozart's Horn Concerto in E-flat (K.370b+K.371) is a work from 1781. The second movement is dated March 21, just five days after Mozart arrived in Vienna on that fateful trip that saw him expelled from the service of Archbishop Colloredo and forced to

establish himself on his own in the capital. Perhaps Mozart wrote it as a free-standing work and later drafted the *Allegro*, which he did not finish, to make a concerto of it. The fragmentary manuscript of the *Allegro* movement was divided up after Mozart's death by his widow, and several pages given away, and part of it passed to her son Carl, who cut several pages into quarters to hand them out on the occasion of Mozart's centennial. Most, but not all, of this fragmentary manuscript has been recovered, and the score completed by Robert Levin. The *Rondo* has been known separately as K.371; though it was a finished work, part of that manuscript also became separated for a time. No one apparently noticed that the published version was missing 60 measures, but the missing part turned up in 1988. Those measures have been restored for the performance here.

Mozart's "little" G Minor Symphony (traditionally No. 25, K.183) dates from Salzburg in 1773. It was his first symphony in a minor key, and much ink has been spilled in assessing whether this fact represented a "romantic crisis." We don't know why he composed this particular piece, but a decade later he wrote from Vienna, urgently asking his father to send some of the scores he had left in Salzburg; this G Minor symphony was among them.

The symphony opens with the dramatic gestures characteristic of this "romantic crisis": stormy syncopations, dramatic tremolos, daring (for the time) chromaticism, passionately leaping thematic ideas. Yet the opening theme,

played with the strings vigorously syncopated, soon returns in the plangent solo oboe over the lightest of unsyncopated string accompaniments, thus turning fierceness to lament. Mozart demonstrates similar control of his expressive moods in the slow movement, with some richly dark harmonies. The finale returns to the fierceness of the opening movement. Despite a few moments shifting to a lighter lyric idea filled with those pensively rising Mozartean chromaticisms, most of the movement remains a field of combat for intense contrapuntal treatment of the principal ideas, revealing a Mozart who can express himself with great power when he chooses.

Though Haydn never went to Paris, his symphonies were hugely popular there. **Haydn's Symphony No. 88 in G** became and remained popular, even during the nineteenth century, when Haydn's healthy good humor, of which this symphony is particularly full, was regarded with suspicion because it was devoid of agonizing passions and profound world-weariness.

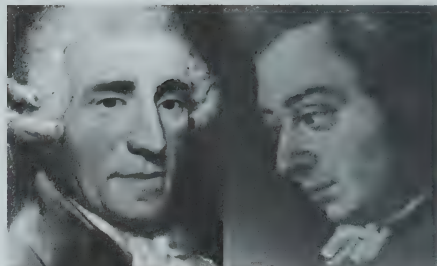
Following the sober slow introduction, the *Allegro* has a devil-may-care cheeriness. The violins quietly sound a cheerful fragment of tune that sounds for all the world like a distant horn call. The entire movement is constructed on Haydn's imaginative treatment of that first figure and its derivatives (including the scurrying figure in the bass instruments when the horns enter). The slow movement's sustained, elegant melody in D Major is suddenly and violently interrupted by the

appearance—for the first time ever in a Haydn slow movement—of the trumpets and timpani. Despite all attempts to recover decorum, the trumpets and timpani refuse to be overlooked. The symphonic minuet that Haydn offers as his third movement is cheerfully rustic; the contrasting Trio, with its bass drones in the bassoons and horns, suggests real country dancing.

If anything could match the opening movement for verve, dash, and musical wit, it is Haydn's finale to this symphony, which races along with another theme that is as much rhythm as it is tune. Haydn deftly blends the "simple" rondo form (in which the opening tune keeps coming back to delight us) and the "complex" sonata form (in which the drama of different keys and sometimes contrasting themes work out their destiny), and if we try to imagine ourselves in Paris in 1787, never having heard such a thing before, we can realize what a heady experience it must have been for the first listeners of this symphony, a work by a composer who, even while creating some of the most complex music ever conceived to that time, never failed to lose the common touch of humanity, warmth, and humor.

—Steven Ledbetter

Musicologist Steven Ledbetter writes for many orchestras, chamber ensembles, and other musical institutions throughout the United States. He has written the booklet notes for nearly 200 recordings.



TIMELINE

1732: Haydn is born in Rohrau

1756: Mozart is born in Salzburg

1761: Haydn takes a position with the House of Esterházy, where he would work until 1790

1762: Haydn writes his Horn Concerto No. 1

1773: Mozart writes his Symphony No. 25 in G Minor

1781: Mozart composes his Horn Concerto, K. 370b & K. 371

1784: Mozart and Haydn are thought to have met for the first time

1785: Mozart dedicates a series of quartets to Haydn

1785: Haydn completes his Symphony No. 88 in G Major

1790: Haydn and Mozart meet for the last time before Haydn's first tour of England

1791: Mozart dies in Vienna

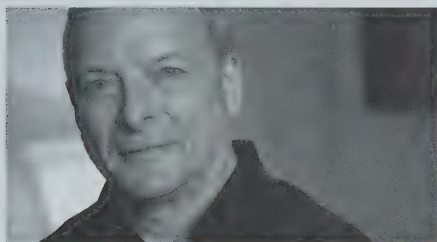
1795: Haydn returns to Vienna following his final tour of England

1809: Haydn dies in Vienna

1815: Haydn inspires the founding of the Handel and Haydn Society

Artist Profiles

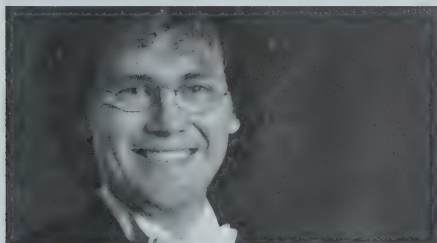
Christopher Hogwood, conductor



Christopher Hogwood, distinguished conductor, keyboardist, and musicologist, is one of the greatest proponents of the early music movement. He served as Handel and Haydn Society Artistic Director from 1986 to 2001 and now holds the title of Conductor Laureate. Emeritus Director of the Academy of Ancient Music, the orchestra he founded in 1973

and with whom he has a critically acclaimed catalogue of recordings, Mr. Hogwood is currently conducting a series of rarely performed Handel operas in concert with *Flavio* this spring. He is a regular guest with many of the world's leading orchestras including Tonhalle Zurich, Orquesta Ciudad de Granada, Frankfurt Radio Symphony, and Athens Camerata. An important contributor to numerous publishers, Mr. Hogwood's current editorial projects range from sixteenth century Italian music to the last orchestral work by Stravinsky. Visit www.hogwood.org for further information on Christopher Hogwood and his work.

James Sommerville, horn



James Sommerville joined the Boston Symphony Orchestra as principal horn in January 1998. He has also enjoyed a solo career that has brought critically acclaimed appearances with major orchestras throughout North America

and Europe. Mr. Sommerville has performed at many chamber music festivals, including the Festival of The Sound, the Vancouver Chamber Music Festival, Scotia Festival, Domaine Forget, Sarasota, and the Banff International Festival of the Arts. Earlier this season, he gave the world premiere of Elliott Carter's Horn Concerto with the BSO. Mr. Sommerville recently took up the position of Artistic Director of Canada's Hamilton Philharmonic Orchestra. He last performed with the Handel and Haydn Society in 2003.

Handel and Haydn Society Orchestra

VIOLIN I

Daniel Stepner*
Joan & Remsen Kinne Chair
 Julie Leven
 Clayton Hoener
 Guiomar Turgeon
 Jane Starkman
 Krista Buckland Reisner
 Lena Wong
 Sue Rabut

VIOLIN II

Linda Quan⁵
Dr. Lee Bradley III Chair
 Etsuko Ishizuka
 Anne-Marie Chubet
 Barbara Englesberg
 Julia McKenzie
 Dianne Pettipaw
 Lisa Brooke
 Maria Benotti

VIOLA

David Miller⁵
*Chair funded in memory
 of Estah & Robert Yens*
 Anne Black
 Laura Jeppesen
 Christof Huebner
 Jennifer Stirling

CELLO

Reinmar Seidler⁵
*Candace & William
 Achtmeyer Chair*
 Guy Fishman
 Sarah Freiberg
 Marc Moskovitz

BASS

Robert Nairn⁵
Amelia Peabody Chair
 Motomi Igarashi
 Nicholas Walker

FLUTE

Christopher Krueger

OBOE

Stephen Hammer⁵
*Chair funded in part by
 Dr. Michael Fisher Sandler*
 Marc Schachman

BASSOON

Andrew Schwartz⁵
 Charles Kaufmann

HORN

Richard Menaul⁵
Grace & John Neises Chair
 Nona Gainsforth
 Robert Marlatt
 Laura Klock

TRUMPET

Bruce Hall⁵
 Jesse Levine

TIMPANI

John Grimes
Barbara Lee Chair

* Concertmaster
⁵ Principal

2008-2009 CELEBRATE!

Be sure to check out the insert in your
 program for details of our 2008-2009 Season.
 SUBSCRIBE TODAY in the lobby and
 receive chocolate truffles as our gift.

617 266 3605 • www.handelandhaydn.org





2007-2008 SEASON



ITALIAN VIRTUOSI

FRIDAY, MARCH 21, 8PM

NEC's Jordan Hall

SUNDAY, MARCH 23, 7PM

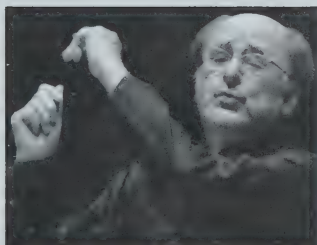
Concertmaster **Daniel Stepner** directs brilliant Baroque concertos and Handel's moving *Delirio Amoroso*, sung by soprano **Dominique Labelle**.

CORELLI: Concerto Grosso, Op. 6, No. 3

VIVALDI: Concerto for Oboe and Bassoon

LOCATELLI: Concerto Grosso, Op. 7, No. 6

HANDEL: Cantata, "Delirio Amoroso"



HAYDN MASTERPIECES!

FRIDAY, APRIL 4, 8PM

Symphony Hall

SUNDAY, APRIL 6, 3PM

Sir Roger Norrington conducts Haydn's moving "Trauer" Symphony and the "Harmoniemesse," written at the peak of Haydn's creative powers.

HAYDN: Symphony No. 44, "Trauer"

HAYDN: Mass No. 14, "Harmoniemesse"

ORDER TODAY!

617 266 3605 • www.handelandhaydn.org

HANDEL AND HAYDN SOCIETY
2008 GALA BENEFIT

The Society Ball

Inspired by the Gilded Age

photo: the Czech Wikipedia



*Honoring
John Finney*
Handel and Haydn's
Associate Conductor
and Chorusmaster

Saturday April 5, 2008 at 6.30pm

The Taj Boston

An evening of fine dining, dancing, live and silent auctions, and special musical performances. Proceeds support the Society's educational and artistic programs.

For tickets:
617 262 1815

Event Sponsors
Improper Bostonian
Lux Bond & Green
WBUR



Educational Outreach

The **VOCAL APPRENTICESHIP PROGRAM** addresses the needs of a special group of talented urban youngsters—those for whom the study of music can outline a path toward higher education and a career in music. The program provides intensive study along with the mentoring these young singers need to reach their full potential musically, academically, and personally.

The program includes four choral ensembles. **Singers** is for students age 8-11 who may not have sung in a choir before. The **Youth Chorus** features more than 50 choristers, ages 10-14. The **Young Women's Chorus** is a musically challenging ensemble for high school girls. The **Young Men's Chorus**, for changing to changed male voices, grades 7+, was started last year with a generous grant from the Linde Family Foundation.

For more information, contact Director of Education Robin Baker at 617 262 1815, ext. 126, or rbaker@handelandhaydn.org



UPCOMING CONCERTS

APRIL 5 AT 2.30PM

Symphony Hall, Boston
Youth Chorus appears in
WCRB's Cartoon Festival

APRIL 12 AT 7PM

Tufts University, Medford
Young Men's Chorus sings
at a Choral Festival at Tufts

APRIL 20 AT 3PM

NEC's Jordan Hall, Boston
Youth Chorus sings with the
Dedham Choral Society

MAY 18 AT 7.30PM

Cutler Majestic, Boston
VAP Spring Concert



Please support the Handel and Haydn Society!

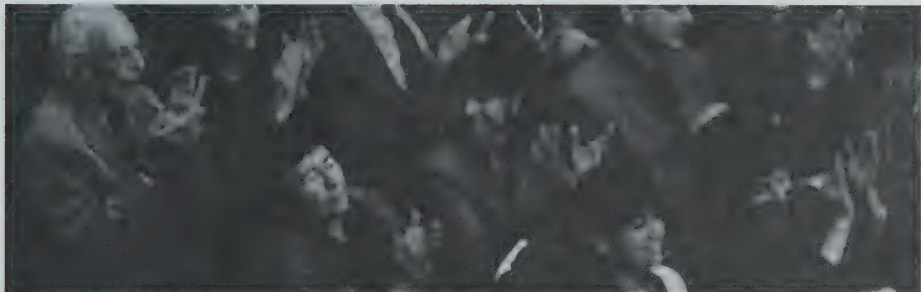
If you appreciate this performance, Handel and Haydn Society's 193-year history in Boston, and the value of in-depth arts education for young children, please give to the 2007-08 Annual Fund. Ticket sales will cover only 40% of the Society's expenses this season. Generous donors like you help make up the difference.

Your contribution to the Society's Annual Fund supports...

- Educational outreach programs that serve more than 10,000 children each year in the Greater Boston community.
- Artistic excellence in period-instrument performance
- Concert tickets for underprivileged members of the community
- And much more!

Donors also receive special benefits and events. For more information and to make your donation today, visit www.handelandhaydn.org/contribute, or call the Development Department at 617 262 1815 (Mon-Fri, 9am-5pm).

Thank you!



Contributors

2007-2008 Annual Fund

We are grateful for the generous support of the following patrons in the 2007-2008 season. The list below acknowledges gifts pledged between **July 1, 2007 and February 28, 2008.**

(§ denotes a member of the Leadership Circle, those supporters who have made multi-year commitments of \$50,000 or more to the Annual Fund.)

COMPOSERS' SOCIETY

Handel and Haydn Circle

(\$50,000 and above)

Fay Chandler

Karen & George Levy

Robert H. Scott & Diane T. Spencer

Mr. & Mrs. Wat H. Tyler[§]

Mozart Circle (\$35,000 to \$49,999)

One Anonymous Donor

Bach Circle (\$20,000 to \$34,999)

Patricia Collins

Todd Estabrook & John Tenhula[§]

Deborah & Robert First[§]

Joseph M. Flynn

Mr. & Mrs. Nicholas Gleysteen

Jane & James Wilson

Christopher R. Yens & Temple V. Gill

CONDUCTOR'S CIRCLE

Platinum Baton (\$10,000 to \$19,999)

William & Sally Coughlin

Julia Cox

Willma H. Davis

Mr. & Mrs. John W. Gerstmayr

Mr. & Mrs. Roy A. Hammer

Dr. Elma Hawkins

John Robert Held

Winifred I. Li & William Oliver

Walter Howard Mayo

Mary & Sherif Nada

Dr. & Mrs. Maurice M. Pechet

Mr. & Mrs. Timothy C. Robinson

Mr. & Mrs. Michael S. Scott Morton

Susan Stemper

Catherine B. Taylor

Bonnie & Bob Wax

Kathleen & Walter Weld

Joan Wheeler

Janet & Dean Whitla[§]

Jean & Ron Woodward

Gold Baton (\$5,000 to \$9,999)

Amy S. Anthony

Mr. & Mrs. Thomas R. Cashman

Howard & Darcy Fuguet

Stephanie Gertz

Mr. & Mrs. Benjamin Kincannon

Laura & Thomas Lucke

Mr. & Mrs. Richard A. MacKinnon

George & Carol Sacerdote

Stanley & Kay Schlozman

Charles O. Wood III & Miriam M. Wood

One Anonymous Donor

Silver Baton (\$2,500 to \$4,999)

Mr. & Mrs. Julian Bullitt

Mr. & Mrs. Edmund B. Cabot

John W. Gorman*

Eugene E. Grant

Anneliese & J. Thomas Henderson

Seth & Beth Klarman

Kip & Katherine Kumler

Lois Lowry & Martin Smail

James F. Millea & Mary Ellen Bresciani

Stephen Morrissey

Charles E. Porter

Judith Lewis Rameior

Alice E. Richmond

& David Rosenbloom

Robert N. Shapiro

Jolinda & William Taylor

Jeffrey & Linda Thomas

Mr. & Mrs. Rawson L. Wood

Handel

AND

Haydn

SOCIETY

Volunteer!

You can help support the Handel and Haydn Society by volunteering your time.

To help, please contact John Young at 617 262 1815 or jyoung@handelandhaydn.org

THANK YOU!

Preparing musicians to make a difference in the world

Longy

School of Music

CONSERVATORY STUDIES

CONTINUING STUDIES

*Private Lessons • Chamber Ensembles
Longy Chamber Chorus • Classes & Workshops*

PREPARATORY STUDIES

*Private Lessons • Chamber Music
Orchestra • Chorus • Music & Movement
Music Theory • Suzuki Strings*

Longy School of Music

One Follen Street • Cambridge, MA

617 876 0956 x500

www.longy.edu

Boston Early Music Festival

"AN ASTOUNDING ASSORTMENT OF CONCERTS." — THE NEW YORK TIMES

Join us for our final performances of the season!

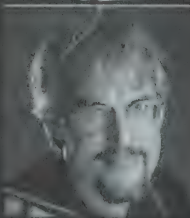


John Holloway, violin

with Jaap ter Linden, cello
and Lars Ulrik Mortensen, harpsichord

Saturday, April 12 at 8pm

First Church in Cambridge, Congregational



Matthias Maute, recorder & flute

with Ensemble Caprice

Friday, April 25 at 8pm

First Church in Cambridge, Congregational

Order your tickets today! \$25, \$38, \$49, \$64

Free parking included with every purchase

617-661-1812 • WWW.BEMF.ORG

Bronze Baton

(\$1,500 to \$2,499)

Dr. & Mrs. F. Knight Alexander
 Martha & Robert Bancroft
 Afarin & Lee Bellisario
 Marie-Hélène Bernard
 Mark C. Brockmeier
 Rick & Nonnie Burnes
 Keith F. Carlson & Kathleen McGirr
 Mr. Paul Cully & Ms. Anne Kisil
 Ms. Elizabeth C. Davis
 Thomas & Ellen Draper
 Mr. & Mrs. James F. Duffy
 Dr. & Mrs. Jeffrey J. Elton
 Dr. & Mrs. Irving H. Fox
 Mr. & Mrs. Stephen Gendzier
 Mary Dalton Greer & Richard Dalton
 Suzanne & Easley Hamner
 Mrs. Martha F. Hoar
 Ilene & Richard Jacobs
 Mr. & Mrs. Remsen M. Kinne
 Brenda & Peter Kronberg
 Doris A. Lewald
 Jane E. Manilych & Prof. W. Carl Kester
 Peter G. Manson & Peter A. Durfee
 Anthony T. Moosey
 Robert & Jane Morse
 Winifred & Leroy Parker
 Sherry Robinson & George Fink
 Dr. Michael F. Sandler
 Mr. & Mrs. Stephen Shaughnessy
 Arlene & Howard Weintraub
 Vita Weir & Edward Brice
 The Hon. Rya W. Zobel

MUSICIANS' CIRCLE

Chorus Circle (\$500 to \$1,499)

Thomas & Holly Bazarneck
 David Begelfer & Bette Ann Libby
 Matthew & Marlene Booth
 Robert & Nancy Bradley
 John & Diane Britton
 Linda T. Bui & Theodore Sims
 Susan Okie Bush
 John & Diddy Cullinane
 Elane & Peter Gilmore
 Helen & Raymond Goodman
 Jonathan & Victoria Guest
 Dena & Felda Hardyman
 Mr. & Mrs. George Hatsopoulos
 Dr. & Mrs. John Herrin
 Dr. Douglas Horst & Maureen Phillips
 Mr. & Mrs. David B. Jenkins
 Margot L. Kittredge

Robert Krueger
 Richard & Nancy Lubin
 Mr. & Mrs. Robert E. Lyons
 James & Helene Matteson
 G Marshall Moriarty
 Mr. & Mrs. Stephen Neff
 Mr. & Mrs. Larry Nelson
 Timothy & Joanne Oyer
 Everett Page
 Mr. & Mrs. Rienzi B. Parker
 Gale & Bo Pasternack
 William & Lia Poorvu
 Mr. & Mrs. Tracy D. Pratt
 Dr. & Mrs. William A. Ribich
 Martha & Lucien Robert
 Lois C. Russell
 Kenneth B. Sampson
 Robert & Rosemarie Scully
 Joan K. Shafran & Rob Haimes
 Mr. & Mrs. Norton Q. Sloan
 David R. Steadman
 & Sharon Ruatto-Steadman
 Theodore E. Stebbins Jr.
 David & Prema Tuerck
 Ms. Anne Umphrey
 Judith & Menno Verhave
 Dr. Arthur C. Waltman
 & Carol Watson-Phillips
 Mr. John J. Winkleman
 Katie & Marshall Wolf
in honor of Debbie First

Orchestra Circle (\$250 to \$499)

Sarah F. Anderson
 & Myriam C. Anderson
 Mr. & Mrs. Mark L. Audette
 James Chandler Bird & Kathleen
 Coriveau Bird
 Richard & Joan Bowen
 Nicholas & Margaret Brill
 Dr. & Mrs. F. Richard Bringham
 Mr. & Mrs. David A. Bristol
 Mary Broussard
 Ellen Bruce & Richard Segan
 Ronald & Elizabeth Campbell
 Sarah M. Carothers & Duncan Todd
 Dawn & Perry Chapman
 Christine A. Coakley
 Jennifer Craig
 Mr. & Mrs. Peter Cundall
 Alfred & Joanne D'Alessandro
 Carter George
 Mr. & Mrs. James F. Gerrity
 Mr. & Mrs. Kenneth B. Gould

Wendy & Clark Grew
 Charles & Lynn Griswold
 Ann Guttendorf
 Jeanne & R. Michael Henry
 Thomas F. Hindle
 Mr. & Mrs. Barry E. Hoffman
 Susan Howland
 Arthur & Eileen Hulnick
 Sara L. Johnson
 Pamela Lenehan & Lawrence Geuss
 Mr. & Mrs. J. Anthony Llyod
 Nancy Lukitsh & Murray Metcalfe
 Dr. & Mrs. Gerald Magneson
 Mr. Dana C. Marchant
 Dr. & Mrs. Edward J. Martens
 Carolyn McClintock Peter
 William M. McDermott III
 & Paul B. Reinert
 John T. McLeod
 Mr. & Mrs. Edward McMellen
 Lisa & George Miller
 Frank Murphy
 Nancy Nizel
 Ms. Marie B. Normoyle
 Richard Ortner
 Carolyn M. Peter
 Karen M. Poage
 Tim & Brenda Reny
 Geraldine & Stephen J. Ricci
 Dorothy & Jonathan Richardson
 Art & Elaine Robins
 Kathryn & William Robinson
 Paul & Mary Sandman
 Ms. Elizabeth M. Sanning
 John & Anne Schiraga
 John B. Schnapp & Rebecca Boyter
 Robert & Catherine Schneider
 Hugh & Susan Scott
 Kim Sichel & Richard Brown
 Mr. & Mrs. Derek A. Smith
 Willis & Ashley Stinson
 Mr. & Mrs. Daniel Stroock
 James D. Supple & Mary F. McDonald
 Mr. & Mrs. John L. Thompson
 Richard & Elise Tuve
 Donald & Susan Ware
 Milton & Rhonda Weinstein
 Susan & Peter Workum
 Mr. & Mrs. John C. Wyman
 Bono Yvertes
 Dr. John Zupancic & Rachel Leaney

*deceased

listen up

classical music

on the air and on the web
weekdays 9^{AM} to 4^{PM}



or anytime at wgbh.org/classical



**DTR MODERN
GALLERIES**

DTR MODERN GALLERIES

proudly supports our friends at
the Handel and Haydn Society.

Congratulations on your 193rd
concert season.

info@dtrmodern.com

167 Newbury St
Boston, MA 02116
phone: 617 424 9700
fax: 617-424-7001

palmbeach@dtrmodern.com

345 Worth Ave
Palm Beach, FL 33480
phone: 561-366-9DTR
fax: 561-366-9687

2007-2008 Institutional Support

Platinum Benefactors (\$50,000 and up)

Jane's Trust
Linde Family Foundation
One Anonymous Donor

(\$25,000 to \$49,999)
Massachusetts Cultural Council

Diamond Benefactors (\$10,000 to \$24,999)

Alliance Print Group
Virginia Wellington Cabot Foundation
Kingsbury Road Charitable Foundation
National Endowment for the Arts

Gold Benefactors (\$5,000 to \$9,999)

Cedar Tree Foundation
John Hancock Financial Services
Bessie Pappas Charitable Foundation
Stearns Charitable Trust

Silver Benefactor (\$2,500-\$4,999)

Abbot & Dorothy H. Stevens
Foundation

Bronze Benefactors (\$1,000-\$2,499)

Charles and Sara Goldberg
Charitable Trust

Business Sponsors

Brookline Bank
Boston Private Bank
and Trust Company
Landry & Arcari
Oriental Rugs and Carpeting

Media Sponsors

WGBH
WBZ

Gala Sponsors

Improper Bostonian
Lux Bond & Green

2006-2007 Conductor's Circle

Handel and Haydn is grateful to its 2006-2007 Conductor's Circle members for their leadership support. The list below acknowledges Conductor's Circle gifts received between **July 1, 2006, and June 30, 2007.**

PLATINUM BATON (\$75,000 and up)

Alfred* & Fay Chandler

(\$50,000 to \$74,999)

Mr. & Mrs. William F. Achtmeyer
Karen & George Levy
Mr. & Mrs. Michael S. Scott Morton
Mr. & Mrs. Wat H. Tyler
Jane & James Wilson

(\$25,000 to \$49,999)

Ms. Patricia Collins
Ms. Julia Cox
Todd Estabrook & John Tenhula
Deborah & Robert First
Joseph M. Flynn
Mr. & Mrs. Nicholas Gleysteen
Mr. & Mrs. J. Robert Held
Mary & Sherif Nada
Robert Scott & Diane T. Spencer
Ms. Catherine B. Taylor

DIAMOND BATON

(\$10,000 - \$24,999)

Mr. & Mrs. John F. Cogan
Mr. & Mrs. John W. Gerstmayr
Mr. & Mrs. William Greer

Mr. & Mrs. Roy A. Hammer
Ian & Jean Harrison
Dr. Elma Hawkins
Mr. & Mrs. Horace H. Irvine
Winifred I. Li & William Oliver
Walter Howard Mayo III
Sandra Sue McQuay
& Michael J. Ruberto
Dr. & Mrs. Maurice M. Pechet
Mr. & Mrs. Timothy C. Robinson
Susan M. Stemper
Bonnie & Bob Wax
Kathleen & Walter Weld
Ms. Joan Wheeler
Janet & Dean Whitla
Miriam & Charles Wood III
Christopher Yens & Temple V. Gill
Mr. & Mrs. William Greer

GOLD BATON (\$5,000 - \$9,999)

Amy S. Anthony
William & Sally Coughlin
Willma H. Davis
Mr. Simon Eccles
Stephanie Gertz
Mr. & Mrs. David B. Jenkins
Mr. & Mrs. Benjamin Kincannon

L. Edward Lashman & Joyce Schwartz
Laura & Thomas Lucke
Dr. Betty I. Morningstar
& Jeanette Kruger
George & Carol Sacerdote
Stanley & Kay Schlozman
William Shenkman
Alistair Stranack
Jean and Ron Woodward
One Anonymous Donor

SILVER BATON (\$2,500 - \$4,999)

Afarin & Lee Bellisario
Mr. & Mrs. Bruce L. Blythe
Mr. & Mrs. Julian Bullitt
Dr. & Mrs. Edmund B. Cabot
Mr. & Mrs. Linzee Coolidge
Thomas & Ellen Draper
Dr. & Mrs. Jeffrey J. Elton
Howard & Darcy Fuguet
Mr. John W. Gorman
Mr. Eugene E. Grant
Dena & Felda Hardymon
Noel Harwerth & Seth Melhado
Anneliese & J. Thomas Henderson
Waltrud A. Lampe
Lois Lowry & Martin Small

alliance

PRINT GROUP

933 East Second Street
Boston, MA 02127
(617) 464-4669

Your commercial & financial printing solution company

Our comprehensive services include:

- Superior offset and web printing
- CD production and packaging
- Variable data printing
- Press okays and Full Production Services
- Point of Purchase products
- Fulfillment/distribution services

933 E. Second Street Boston MA 02127

Phone: 617.464.4669

Fax: 617.464.4670

www.allianceprint.com

Mr. & Mrs. Richard A. MacKinnon
 Jane Manilych & Carl Kester
 Holt Massey
 Stephen Morrissey
 Mr. & Mrs. Jerome Preston, Jr.
 Judith Lewis Rameior
 Alice E. Richmond
 & David Rosenbloom
 Robin Riggs & David Fish
 Dr. Michael F. Sandler
 Ms. Emily F. Schabacker
 Robert N. Shapiro
 Cathleen & Jim Stone
 Jolinda & William Taylor
 Michael & Rhonda Zinner

BRONZE BATON (\$1,250 - \$2,499)

Dr. & Mrs. F. Knight Alexander
 Kathy & Robert Allen
 Martha H. & Robert M. Bancroft
 Dr. John Biggers & Dr. Betsey Williams
 Mark C. Brockmeier
 Mr. & Mrs. Richard Burnes, Jr.

Keith F. Carlson & Kathleen McGirr
 Drs. Deborah & Laurence Chud
 Alice & Roland Driscoll
 Anne & David Gergen
 Dr. & Mrs. Paul Goldenheim
 Mr. & Mrs. James T. Hintlian
 Richard & Ilene Jacobs
 Barbara & Harlow Carpenter
 Elizabeth C. Davis
 Mark E. Denneen
 James & Catherine Duffy
 Emily & Jerome Farnsworth
 Dr. & Mrs. Irving H Fox
 Stephen & Rhea Gendzier
 Mr. John A. Green
 Mary Dalton Greer & Richard Dalton
 Suzanne & Easley Hamner
 Robin & Dean Hanley
 Joyce & Michael Hanlon
 Mr. & Mrs. Remsen M. Kinne
 Dr. & Mrs. Dieter Koch-Weser
 Brenda & Peter Kronberg
 Butler & Lois Lampson

Doris A. Lewald
 Peter G. Manson & Peter A. Durfee
 Mr. Michael McCarthy
 James F. Millea & Mary Ellen Bresciani
 Mr. Anthony T. Moosey
 Robert & Jane Morse
 Mr. & Mrs. Stephen Neff
 Ms. Marianne J. Norman
 Winifred & Leroy Parker
 Mr. & Mrs. Anthony Pell
 Mr. & Mrs. Francis Perkins
 Mr. Samuel D. Perry
 William & Lia Poorvu
 Mr. & Mrs. Charles E. Porter
 Mr. & Mrs. Lucien G. Robert
 Sherry Robinson & George Fink
 Joan K. Shafran & Rob Haines
 Mr. & Mrs. Norton Q. Sloan
 David Steadman
 & Sharon Ruatto-Steadman
 Vita Weir & Edward Brice
 Mr. & Mrs. Arnold B. Zetcher
 Hon. Rya W. Zobel

Lifetime Benefactors

Handel and Haydn Society thanks the following generous donors, whose cumulative giving to the Society is \$100,000 or more, as lifetime benefactors in perpetuity.

Mr. & Mrs. William F. Achtmeyer
 Dr. Lee C. Bradley*
 Alfred* & Fay Chandler
 Patricia Collins
 Elisabeth K. Davis*
 Todd Estabrook & John Tenhula
 Deborah & Robert First
 Joseph M. Flynn
 Stephanie Gertz
 John Gorman

Janet Halvorson*
 Mr. & Mrs. J. Robert Held
 Mr. & Mrs. David B. Jenkins
 Mrs. & Mrs. Remsen M. Kinne
 Karen & George Levy
 Walter Howard Mayo
 Mary & Sherif Nada
 Mr. & Mrs. Timothy C. Robinson
 Dr. Michael F. Sandler
 Robert H. Scott & Diane T. Spencer

Mr. & Mrs. Michael S. Scott Morton
 Susan Stemper
 Mr. & Mrs. Wat H. Tyler
 Kathleen & Walter Weld
 Janet & Dean Whittle
 Jane & James Wilson
 Mr. & Mrs. Rawson L. Wood
 Christopher R. Yens & Temple V. Gill

*deceased

1815 Society

Handel and Haydn is grateful to the following members of the **1815 Society**, who have included the organization in their estate plans. Planned gifts make a lasting difference, while meeting individual financial and philanthropic goals. For more information, please contact Rachel King at **617 262 1815**.

Patricia Collins
 Todd Estabrook
 Stephen J. Fitzsimmons
 Joseph M. Flynn

Dr. Elma Hawkins
 Mary & Sherif Nada
 Dr. Michael F. Sandler
 Mr. & Mrs. Michael S. Scott Morton

Thomas A. Teal
 Janet & Dean Whittle

Coda

**A conversation with
Christopher Krueger,
flute**



When did you first start playing the period flute?

I played some recorder when I was an undergraduate at New England Conservatory, but I didn't take up period instruments seriously until I had been out of school for a few years. At first I thought that it would interfere with my modern flute playing. I found that nothing could have been further from the truth. The instruments complement each other beautifully.

How is the period flute different from a modern flute?

The modern flute is designed to be as homogeneous in sound throughout the range of the instrument as possible, and to be able to cut through a large orchestra and carry in large spaces. For more than 100 years the Baroque flute was designed to provide different tone colors and dynamics on different notes,

so as not to "fatigue the ear." This gives an automatic variety of shading and creates very different sound spectra in different keys. Also, Baroque instruments were designed to blend; there was no need to cut through textures, or project in large spaces. That's one of the joys of playing these instruments.

What are the differences between playing the flute in Baroque and Classical repertoire?

Classical music asks the flute to be louder and to play more in the upper register. It corresponds to music being heard in larger performance spaces and with larger forces. Indeed, this is the time that changes were made in flutes: adding keys to avoid some of the softer notes, and narrowing the bore, which creates a more focussed sound and more ease in the upper register.



ALL IS BRIGHT

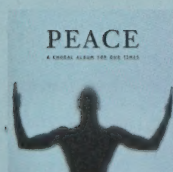
Handel and Haydn Society
Grant Llewellyn

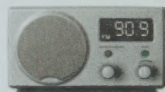
**Thank you for coming
to our concerts!**

**Try the home version,
too.**

From *All is Bright*, which debuted on the Billboard Top 5, to the 2002 Grammy-Award-Winning *Lamentations and Praises* the Handel and Haydn Society has several popular recordings from which to choose. Great as gifts for friends, loved ones, or yourself. Subscribers receive a 10% discount!

CDs are on sale at many of our concerts and available online at www.handelandhaydn.org or by calling us at 617 262 1815





A ROBUST BLEND OF DIVERSITY. The world today is full of inspiring voices, viewpoints and movements. That's why WBUR offers a wealth of engaging options. Including cultural, community and arts-oriented coverage that transcends traditional genres. Discover what it's like to be truly informed. Tune in at 90.9 FM, stream or podcast at wbur.org.

90.9 wbur **npr**

I Think. Therefore, I listen.™